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5 . . 58 Curtius (Quintus) De rebus gestis Alexandri magni, Manuscript on vellum, 166 *ll., long lines,* 30 *to a page ; written in a neat Italian hand, contains books III to X only, calf with coat-of-arms on sides* 4*to.* [ITALIAN] EARLY XV CENT. Davies + C.

5 5 . 59 Datus (Augustinus) Elegantiae. De variis loquendi figuris . . . **gothic letter,** *long lines,* 26 *to a page,* 28 *ll., including the last, a blank, unbound* [*apparently unknown to the bibliographers*] 8*vo. Absque nota* [*Ulric Zell ? Koln* 147–] Tregaskis

24 5 . 60 Despautere (Jean) Syntaxis Ioannis Defpauterii Niniuitae quarto edita, *contemporary binding of leather over oak boards with clasps, consisting of a central panel stamped with heads of men and a background of foliage and birds, at the four sides of the panel an acorn stamp is used, slightly rubbed* 4*to. Atwerp, Joan Latius,* 1550 do

25 . . 61 Eutropius (Flavius) De gestis Romanorum, Manuscript on vellum, 144 *ll.* ($7\frac{3}{4}$*in. by* $4\frac{3}{4}$*in.*), *long lines,* 20 *to a page, written in a neat hand of the Italian Renaissance period ; finely painted initial letter in gold and colours extending the length of the text ; other initials in red and blue, MS. notes in the margins, early binding of oak boards covered with leather, metal bosses* 8*vo.* XV CENT. Maggs

*** The Eutropius has been continued by Paulus Diaconus.

Beatty c.

62 FRONTINUS (SEXTUS JULIUS) STRATAGEMATICON LIBER, MANUSCRIPT ON VELLUM [ITALIAN, XVth CENT.], 111 *leaves* (7⅞*in. by* 5*in.*), *written in small roman characters*, 23 *long lines to a page, running titles written in red, at beginning is a large initial and full borders in interlaced white stem work, on grounds of red, blue, green and gold, at foot is a coat-of-arms emblazened, on recto of third folio is another initial and three-quarter borders in similar style, bound in modern crimson velvet* 90 . .

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*** This Manuscript belonged to Helias Putschius, the celebrated grammarian, by whom it was lent to Petrus Scriverius, as appears from an autograph note of the latter on the first leaf. Manuscripts of Frontinus are of very rare occurrence.

Lucaritch

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Maggs

64 Horatius Flaccus (Quintus) Opera ; Virgilii Bucolica et Georgica ; Persii Satirae ; etc., Manuscript on vellum, 218 *ll.* (6*in. by* 4*in.*), *long lines*, 29 *to a page, initials in red, rubricated, Medici binding of leather over oak boards blind tooled* 41 . .

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Davies

65 Isidorus. Excerpta, Manuscript on vellum, 109 *ll.* (4½*in. by* 4*in.*), *long lines*, 15 *to a page, headings and initials in red, some leaves stained, boards* 2 15 .

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Beatty

66 Justinus. Epitoma in Trogi Pompei historias, Manuscript on vellum, 123 *ll.* (9¾*in. by* 7*in.*), *long lines*, 32 *to a page ; finely painted initial of vine work in gold and colours, with a coat-of-arms, extending along the margins and title in gold, blue, red, and green, smaller initials delicately painted in gold and colours, headings in red, some small worm-holes, vellum* 39 . .

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*** Bears the inscription " Volumen 7um Bibliothecae Fr Aloysij de Baronis Ord. Serv. 1748."

30 . . 67 Justinus. Epitoma in Trogi Pompei historias, Manuscript on vellum, 114 *ll., long lines,* 29 *to a page ; the first page decorated with a large initial finely painted in gold and colours, consisting of vine ornamentation adorned with a putto and birds, at the foot of the page a border of similar work with a coat-of-arms (rubbed), smaller initials in blue, headings in red, citron morocco, the corners ornamented with flowers, and inside dentelles of a flower pattern* 4*to.* [ITALIAN] XV CENT. Young

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150 . . 73 LIVIUS (T.) HISTORIARUM LIBRI, MANUSCRIPT ON VELLUM [ITALIAN, XVth CENT.], 218 *leaves* (13⅛*in. by* 9½*in.*), *written in neat humanistic roman characters,* 35 *long lines to a page, title headings written in red, large ornamental initial at beginning, and borders decorated in the typical fashion of interlaced white vine stems and leaves on a ground of red, green and blue illuminated in part with burnished bold lines and dots, at foot a coat-of-arms within a laurel wreath, other smaller initials (without borders) occur in similar style, original Venetian binding of oak boards covered brown morocco, blind tooled with an elaborate design of Arabic knots (slightly damaged by worms)* *dated at end,* 1425 do

TITI LIVII PATAVINI HISTORICI DIGNISSIMI DE SECVNDO BELLO PVNICO LIBER PRIMVS INCIPIT · FELICITER

IN PARTE OPERIS MEI LICET MIhi prefari quod in principio summe totius professi plerique sunt rerum scriptores bellum maxime omnium memorabile que unquam gesta sint me scripturum: quod Hannibale duce Carthaginenses cum populo romano gessere. Nam neque ualidiores opibus ulle inter se ciuitates gentesque contulerunt arma neque his ipsis tantum unquam uirium aut roboris fuit. Et haud ignotas belli artes inter se: sed expertas primo punico conferebant bello. Et adeo uaria belli fortuna ancepsque mars fuit ut propius periculo fuerint qui uicerunt. Odiis etiam prope maioribus certarunt quam uiribus: romanis indignantibus quod uictoribus uicti ultro inferrent arma: penis quod superbe auareque crederent imperitatum uictis esse. Fama etiam est hannibalem annorum ferme nouem pueriliter blandientem patri Hamilcari ut duceretur in hispaniam cum perfecto africo bello exercitum eo traiecturus sacrificaret: altaribus admotum tactis sacris iureiurando adactum se cum primum posset hostem fore populi romani. Angebant ingentis spiritus uirum sicilia sardiniaque amisse. Nam et siciliam nimis celeri desperatione rerum [illegible] et sardiniam inter motum africe fraude romanorum stipendio etiam super imposito interceptam. His anxius curis ita se africo bello quod fuit sub recentem romanam pacem per quinque annos ita deinde nouem annis in hispania augendo punico imperio gessit: ut appareret [illegible] eum quam quod gereret: agitare in animo bellum. Et si diutius uixisset hamilcare duce penos italie arma illaturos fuisse qui [illegible] intulerunt. Mors hamilcaris peroportuna et pueritia hannibalis distulerunt bellum. Medius hasdrubal inter patrem [illegible] ferme annos imperium obtinuit: flore etatis uti ferunt [illegible] hamilcari conciliatus gener: inde ob aliam indolem profecto [illegible]. Et quia gener erat: factionis barchine opibusque apud

LOT 74.

74 LIVIUS (TITUS) DE SECUNDO BELLO PUNICO LIBRI X, ILLUMINATED MANUSCRIPT ON VELLUM [ITALIAN, XVth CENT.] 230 *leaves* (14½*in. by* 9⅛*in.*) *written in neat roman characters on fine vellum, 34 long lines to a page, the first page within full borders very finely painted in gold and colours with a design of natural flowers and fruit, illuminated with large dots of burnished gold, 8 small miniatures within gilt borders are introduced, and numerous figures of Amorini, birds, animals and grotesques occur, in the lower border is a coat-of-arms upheld by Amorini, surrounded by a circular gilt border containing 8 cherubim, the title heading is painted in large capitals of burnished gold, at beginning of the text is a miniature* (2*in.* by 2*in.*) *depicting a knight in black armour holding a sword, mounted on a white charger, a castle in the background; at the commencement of Books II–X is a large initial in burnished gold, decorated in the typical Italian style of interlaced white vine stems and leaves on blue, red and green grounds, old vellum, slightly wormed at beginning and end* c. 1450

*** AN EXTREMELY FINE SPECIMEN OF ITALIAN CALLIGRAPHY AND ILLUMINATION.

[*See* ILLUSTRATION]

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76 Lonicerus (Philippus) Praecipuas Romanorum Historias Magno artificio ad vivum expressas oculis repraesentantes, *woodcut title page, numerous woodcuts illustrating the history of Rome, paper covers, 4to. Francofurti per Georgium Corvinum,* 1573—Peplus Virtutum Romanarum in Aenea Virgiliano, Inventione G. J. Langii, Opera G. C. Eimmarti, 45 *plates only, Norimbergae,* 1688; and another; *not subject to return* (5)

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21 . . 78 Martialis. Epigrammata, Manuscript on vellum, 224 *ll.*, *long lines*, 25 *to a page; at the beginning of each book a fine initial of interlaced work in various colours and heightened with gold, other initials in blue, headings in red, written in an Italian hand, binding of the XVIII Cent., bearing the arms of Gérente or Jarente, in gold on old calf (wants first leaf)* 4*to.* XV CENT. Beatty C.

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2 15 . 80 Mercurialis (Hieron) De Arte Gymnastica libri sex, *numerous woodcuts, stained, vellum, Venetiis apud Juntas*, 1573—Vegetius (Flavius) De Re Militari Libri, *woodcuts, vellum, ex officina Plantiniana*, 1607 (2) Tregaskis

11 10 . 81 Officium. Beatae Mariae Virginis, Manuscript on vellum [FLEMISH, XVth CENT.], 53 *ll.* (6½*in.* *by* 4½*in.*), *written in neat* gothic *characters*, 20 *lines to a page, eleven pages decorated with borders formed of delicate pen tendrils and scrolls with flowers in gold, blue and red, numerous small initials in gold on pen-decorated grounds; original binding of leather over oak boards with twisted metal clasps, stamped in blind with wyverns, grotesques, and diamond-shaped ornaments* 8*vo.* XV CENT. do

32 . . 82 Ovidius. Epistolae heroidum, Manuscript on vellum, 73 *leaves, long lines*, 24 *to a page, written in a neat hand, the first page has a finely painted border in gold and colours and below a coat-of-arms, each epistle commences with a painted initial and all proper names with an initial in red. It bears the stamp of the house Minutoli-Tegrimi, calf* 8*vo.* XV CENT. Edwards

5 . . 83 Ovidius. Naso (Publias) Fasti, Manuscript on paper, 107 *ll.*, *long lines*, 24 *to a page, written in a neat hand, coat-of-arms at the foot of the first page, headings in red, and Kalendar at the end with a diagram, calf, blind tooled; from the Heber Library* 4*to.* LATE XV CENT. Davies H.

*** The Calendar is according to the old pagan Roman use.

2 10 . 84 Ovidius. Liber de Ponte, Manuscript on paper, 58 *ll.*, *long lines*, 32 *to a page, on the first page a painted initial and coat-of-arms (rubbed), other initials in red and blue, stamped calf* 8*vo.* XV CENT. do

*** At the end is a Latin Commentary (7 ll.) on the Ethics of Aristotle. The arms resemble those of the Acciaioli family.

85 Perottus. Cornucopiae, sive linguae latinae commentarii diligentissime recogniti atqe archetypo emendati, *italic letter, title with woodcut border, binding of early MS., Thusculani apud Benacum, in Aedibus Paganini*, 1522—Datus (Augustinus) Senensis, Libellus de Eloquentia, *unbound, Paris, S.A. et N.* (2) — 10 .

86 Petrarca (Franciscus) Opera Latina, *roman letter, long lines, 49 and 55 to a page* (390 *ll. including last blank*), *initials in red; rubricated, one leaf repaired, some margins damaged, stained, wants* 1 *leaf, leather, stamped in blind, over oak boards (damaged); leaf of early MS. with musical notation at each end folio. Impressis Basileae per Magistrum Ioannem de Amerbach . . .* 1496 — 2 . .

87 Petrarca (Franciscus) De Vita Solitaria, *roman letter, long lines, 36 to a page, 62 ll. with signatures,* 1 *leaf loose* [*Hain* 12797; *Proctor* 6039], *vellum folio. Impressum Mediolani per Magistrum Uldericu Scinzenzeler anno domini M.CCCCLXXXXVIII* [1498] — 2 10 .

88 Pistolesi (Erasmo) The Antiquities of Herculaneum and Pompei, *plates,* 2 vol. *boards, and others; not subject to return* (4) — 5 .

89 Plato. Opera, Manuscript on vellum (*Graece*), 168 *ll.* (8*in. by* 4½*in.*), *long lines,* 27 *to a page, headings in gold, some marginal notes; probably written by a Greek scribe in Italy about* 1450, *imperfect, boards* 8*vo.* XV CENT. — 38 .

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*** On the last leaf is the inscription, "Ex libro nigidij que de poetis scripsit." Nigidius was a celebrated Roman scholar and contemporary of Cicero.

91 Pomponius Mela. De Cosmographia, etc., Manuscript on paper, 76 *ll., long lines,* 32 *to a page, headings in red, boards* 4*to.* XV CENT. — 10 . .

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LOT 92—*continued.*
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*** A valuable manuscript with the inscription "ad Julianum Consulem" omitted by Krehl and presenting many important various readings. The Greek Quotations are in uncial characters.

93 Priscianus. De Octo partibus orationis, Manuscript on paper, 224 *ll.*, *long lines*, 29 *to a page, initials in red, brown morocco, g. e*
[Colophon] . . . *transcriptus p. me. Antonium cornaredum*, 1462. *folio.* XV CENT.

94 Sabellicus (M. Ant Coccius) Enneades seu rhapsodiae historiarum, *printer's device on title, oak boards covered with stamped leather (loose), folio. Parisiis in aedibus Ascensianis*, 1516—Paulus Jovius. Elogia virorum literis illustrium, *woodcut border on title, numerous woodcuts in text of celebrated men, Basil. Retri Pernae*, 1577, *boards*; and another (3)

95 Sallustius, Crispus (Caius) Sallustii Bellum Catilinarium et Bellum Jugurthinum, Manuscript on fine vellum, 133 *ll.* (6½*in. by* 4½*in.*), *the first page decorated with an ornamental border of foliage and birds delicately painted in colours and gold, an initial letter with a small miniature of a woman holding a book, at the bottom of the page a coat-of-arms (rubbed) upheld by two small nude figures, another initial in gold and colours extending along the margins; written in a fine Italian hand, original binding of leather over oak board, stamped, wants clasps* 8*vo.* XV CENT.

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98 Seneca. Lucius Annaeus, Opera, Manuscript on vellum, 93 *ll.*, *double columns*, 40 *lines to a page, large initial with finè pen ornamentation in red and blue extending the length of the page, numerous other initials in red and blue, rubricated, some leaves stained and a few MS. notes in the margins, at the end a leaf of a XIIIth Cent. Manuscript, boards* 4*to.* XIV CENT.

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folio. [Colophon] *Papirij surculi Statij tholosani thebaidos liber XII z ultim' explicit die* 8 *Martij* 1406

*** The Colophon states that Statius came from Toulouse; and not Naples.

102 SUETONIUS. DE VITA DUODECIM CAESARUM, MANUSCRIPT ON VELLUM [ITALIAN, XVth CENT.], 158 *leaves* (10¾*in. by* 7*in.*), *written in neat roman characters*, 34 *long lines to a page, running titles and marginal references in red*, 6 *large illuminated ornamental initials with marginal elongations painted in the Italian manner, of interlaced white vine stems on coloured grounds, text on first page of work surrounded by borders, with the Sforza arms (rubbed) at foot, old red sheep (rubbed)* *folio.* XV CENT.

103 Suetonius. De vita XII Caesarum, Manuscript on paper, 107 *ll.*, *long lines*, 32 *to a full page, written in a neat Italian hand, an initial letter painted in gold and colours with vine ornamentation on the first page, other initials in red and blue alternately, headings in red, the bottom of the first page repaired, calf, gilt*
folio. XV CENT.

2 10 . 104 Suetonius. Commentationes conditae a Philippo Beroaldo in Suetoniu Tranquillum, *numerous woodcuts, double columns, on the title a curious woodcut of a Caesarian operation, stained, boards*
folio. Venetiis, per Philippum Pincium Mantuanum, 1510 — Pegaskis

10 . . 105 Terentius. Opera, Manuscript on paper, 96 *ll., long lines,* 33 *to a page, headings in red, original binding of oak boards, and half leather stamped in blind and clasp* *folio.* XIV CENT — Maggs

90 . . 106 Terentius. Comoediae, Manuscript on vellum, 162 *ll., long lines,* 24 *to a page, written in a neat Italian hand, ornamental initial and border of vine pattern painted in gold and colours, other smaller initials of similar design, headings in red, morocco gilt; from the Library of Dr. Hawtrey* 8*vo.* XV CENT. — Beatty C.

18 . . 107 Terentius. Comoediae, Manuscript on vellum, 178 *ll.* (5¼*in. by* 3½*in.*), *long lines,* 23 *to a page, two initials painted in colours on a background of gold, other initials in ornamental pen-work, oak boards covered with leather (re-backed)* 8*vo.* XV CENT. — Maggs

5 10 . 108 Thomas de Aquino (S.) Tractatus de verbo intelligibili, *roman letter, absque nota*—Ciceronis Tusculanae questiones lib V, *roman letter, Argent in aedibus, M. Schurerii* 1511—M. Antonii Sabelici de rerum et arcius inventoribus Poema, **gothic letter,** *curious printer's device, Lipsiae per Baccalauream Wuolfgangum,* 1502—Sallustii Bellum Catilinarum, etc., *Argent ex aedibus Schurerianis,* 1512; in 1 vol. *early binding of oak boards, half covered with pigskin, the edges bound with a brass strip, the sides ornamented with stamps of roses, etc., clasp, in fine condition* 4*to* — Edwards

*** The MS. notes in this volume are attributed to Melancthon.

5 10 . 109 Valerius Maximus. Opera (Italian), Manuscript on paper, 156 *ll., double columns, six initials painted in red, green and gold, vellum*
folio. [Colophon] . . . *Et scripsit Magister Nicolaus Cappellius de Tricarico* . . . 1500 — Ellis

40 . . 110 Valerius Maximus. De memorabilibus dictis et factis Romanorum, Manuscript on vellum, 119 *ll., long lines,* 40 *to a page, a fine initial, painted in gold and colours, of a floral design, extending along the margin of the first page with an escutcheon, smaller initials in gold and colours, rubricated, headings in red,* — Quaritch

LOT 110—*continued.*

in early binding of red vellum over oak boards, ornamented with a panel consisting of two-line fillets; metal bosses with ornamental work in centre of panels and at four corners, portions of clasps stamped with Paschal Lamb and "ave," title written on vellum and neatly nailed at top of panel

4*to.* [Colophon] . . . 1400, *die* 21. *maij.*, 1400

111 Virgilius Maro (Publius) Opera, Manuscript on vellum, 200 *ll.*, *long lines*, 29 *to a page, written in a neat roman hand by an Italian scribe, initials in gold on a background of blue or red, calf* *sm. folio.* XV CENT. 21 . .

Maggs

*** This manuscript wants the eighth, ninth and tenth Eclogues, the commencement of the first Book of the Georgies and nearly the whole of the twelfth book of the Aeneid.

112 Virgilius Maro (Publius) Opera, *roman letter*, 242 *ll.* (*wants two leaves and the margin of one torn*), *the text surrounded by commentary, stained leather over oak boards* (*back damaged*), *folio, Venetiis, Dapt de Tortis*, 1487—Maius Junianus. Partheno-paeus, *roman letter, double columns*, 57 *lines to a page* (348 *ll.*), *badly stained* [**Hain* 10545], *boards, folio. S.L.* [*Neapoli, Matth. Moravus*] 1490; *lot sold not subject to return* (2) 1 18 .

Lewine

113 Virgilius Maro (Publius) Aeneidos, Manuscript on paper, 166 *ll.*, *long lines*, 30 *to a page, initial letter on the first page in red and blue, with ornamental pen-work and others throughout the text, written in a neat hand, several leaves repaired, boards* *folio.* XV CENT. 11 . .

Maggs

114 Virgilius Maro (Publius) Bucolica et Georgica, Manuscript on paper, 81 *ll.* (6*in. by* 4*in.*), *long lines*, 19 *to a page, headings and initials in red, rubricated, russia* [Colophon] *Jacobi philipus scripsit.* 8*vo.* XV CENT. 7 15 .

do

115 Virgilius Maro (Publius) Georgica et Aeneidos, Manuscript on paper, 180 *ll.*, *long lines, some MS. notes in the margins, and the last two leaves repaired, calf gilt* *folio.* [Colophon] . . . *Scriptus per me antonium de* [*floribus* ?] . . . XV CENT. 5 10 .

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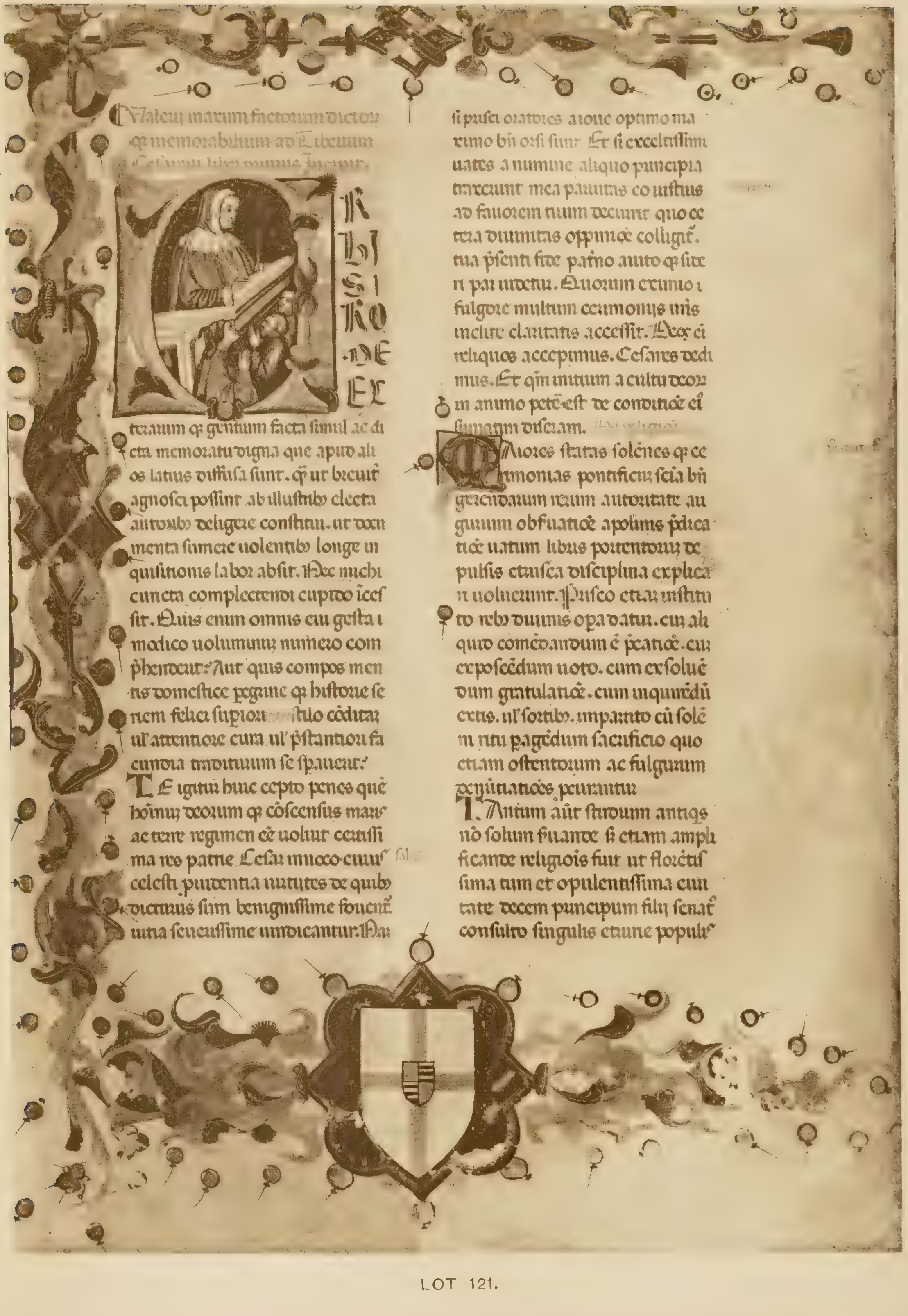
119 Portions of three leaves from an Italian service book of the XIVth Cent., on vellum, containing large ornamental initials, H., O., P., painted in colours on rich blue grounds, with two other fragments from MSS. of earlier date (5)

QUARTO.

120 Chegel (Filippo) Le Dodeci Divotioni Spirituali, composte in lingua Tedesca e tradotte in lingua Italiana, scritte e miniate per Ercombaldo Freschel, ILLUMINATED MANUSCRIPT ON PAPER [ITALIAN, EARLY XVIIth CENT.], 194 *leaves* (7½*in. by* 6⅛*in.*), *written in a neat, small cursive hand*, 28 *long lines to a page, title and text within red rules, illustrated by the insertion of* 12 *full-page engravings painted over in rich colours, and heightened with gold, depicting the Annunciation, Crucifixion, the Prodigal Son, the Last Supper, etc., and numerous original miniature paintings in gold and colours, in the margins, representing various allegorical and symbolical subjects, figures of men and women in costume of the period, etc., ornamental initials and tailpieces, contemporary wooden boards covered velvet, loose, much worn and wormed*

[at end] *Incominciato . . .* 1611. *Finito al di della Sacra Pasqua*, 1613



Valerij maximi factorum dictorum
que memorabilium ad Tiberium
Cesarem libri primus incipit.

RBIS ROME EX

terarum que gentium facta simul ac di
cta memoratu digna que apud ali
os latius diffusa sunt. que ut breuiter
agnosci possint ab illustribus electa
autoribus deligere constitui. ut docu
menta sumere uolentibus longe in
quisitionis labor absit. Nec michi
cuncta complectendi cupido incessit. Quis enim omnis eui gesta i
modico uoluminum numero com
prehenderit? Aut quis compos men
tis domestice peregrine que historie se
riem felici superiorum stilo conditam
uel attentiore cura uel prestantiore fa
cundia traditurum se sperauerit?
Te igitur huic cepto penes quem
hominum deorum que consensus maris
ac terre regimen esse uoluit certissi
ma res patrie Cesar inuoco cuius
celesti prouidentia uirtutes de quibus
dicturus sum benignissime fouentur.
uitia seuerissime uindicantur. Nam
si prisci oratores ab Ioue optimo ma
ximo bene orsi sunt. Et si excellentissimi
uates a numine aliquo principia
traxerunt mea paruitas eo iustius
ad fauorem tuum decurrerit quo ce
tera diuinitas opinione colligitur.
tua presenti fide paterno auito que side
ri par uidetur. Quorum eximio i
fulgore multum cerimoniis nostris
inclite claritatis accessit. Reliquos enim
reliquos accepimus. Cesares dedi
mus. Et quoniam initium a cultu deorum
in animo petere est de conditione eius
summatim disseram.

Maiores statas solennes que ce
rimonias pontificum scientia bene
gerendarum rerum auctoritate au
guruum obseruatione apollinis predica
tione uatum libris portentorum de
pulsis etrusca disciplina explica
ri uoluerunt. Prisco etiam institu
to rebus diuinis opera datur. cum ali
quid commendandum est precatione. cum
exposcendum uoto. cum exsoluen
dum gratulatione. cum inquirendum
extis. uel sortibus. impetrito cum sollem
ni ritu peragendum sacrificio quo
etiam ostentorum ac fulgurum
denuntiationes procurantur

Tantum autem studium antiquis
non solum seruande sed etiam ampli
ficande religionis fuit ut florentis
sima tum et opulentissima ciui
tate decem principum filii senatus
consulto singulis etrurie populis

LOT 121.

FOLIO.

Lucritch

121 VALERIUS MAXIMUS. (*Leaf* 1) Valerii maximi factorum dictorum que memorabilium ad Tiberium Cesarem liber primus Incipit. (*Leaf* 122) Explicit liber nonus Valerii maximi. Deo gratias Amen., Manuscript on vellum *folio*. XIV CENT

*** The Popoleschi-Rossi manuscript.

This fine XIVth century manuscript, which is quite complete, consists of 124 leaves, the first two being blank. IT IS ENRICHED WITH 9 PAINTINGS BY A FLORENTINE ARTIST OF THE SCHOOL OF GIOTTO. There are, besides, a great number of richly ornamented and illuminated initials and handsome wreathy Giottoesque borders. The first quire consists of four leaves and the remaining twelve of ten leaves. It is written in a bold Italian gothic hand in two columns with thirty-five lines to the column. The text begins on the recto of the fifth leaf with an illuminated initial and border with a finely executed miniature painting of Valerius Maximus writing, while below him are three men. Each succeeding book begins with a large initial containing a miniature painting illustrating the first Story of each. The Second book begins " Dives et prepotens " and in the D is a miniature of a man reading the Auguries to illustrate the first paragraph " De Auspiciis captatis in nuptiis." The A of Adtingam beginning the Third book contains a picture of the Aemilius Lepidus. The T of Transgrediar of the Fourth book depicts P. Valerius Publicola destroying his house. The L of the Fifth book depicts the Roman Senate releasing the Carthaginian captives, and the V of the Sixth book the death of Lucretia. The V of the Seventh book contains a picture of Quintus Metellus, whose story is the first mentioned to illustrate " Felicitas." In the N of the Eighth book is a picture of Marcus Horatius acquitted for the murder of his Sister, and the B of the last book contains an extraordinary picture of the bath of Gaius Sergius Orata, illustrating the first anecdote in " Luxuria." As usual in manuscripts, the costumes are those of the period, for in those days there appeared no incongruity in depicting Aemilius Lepidus as a contemporary Florentine youth. These initials are enriched with wreathed borders and there are throughout the text large numbers of illuminated Capitals.

In the lower border of the first page of the text is a coat-of-arms " Argent, a crow gules " on which is an escutcheon bearing quarterly 1 and 4, Gules, 2 and 3 barry of six, argent and sable. The main coat is that of the Florentine family of Popoleschi, the surcoat that of the family of Rossi.

Bound at the end of the volume are some vellum leaves which formed the original fly-leaves at beginning and end. On the leaf which lined the end board are a number of notes in a later hand, and also the note " Fuit completus

LOT 121—*continued.*

M. CCCC XVIII." This cannot refer to the manuscript itself, for if dated the date would have been written by the Scribe and not written casually on the final end leaf among some other notes. The leaf which has on the verso a short life of Valerius Maximus must have lined the first board of the original binding. References have been made to passages of Livy in a small neat hand in the margins throughout the volume.

The calligraphy of this volume is of the style called Bolognese, used in Italy in the fourteenth and part of the fifteenth centuries for important Classics. The paintings recall more especially the Decretals of Gregory IX and Gratian the Commentaries on the Clementines, and, apart from these, the Consolation of Boethius and the Avignon Bible.

There are a number of richly illuminated capitals throughout the book, and others in blue and red pen-work, another Florentine feature in the style.

The present manuscript of Valerius Maximus is, textually, extremely important, for within the space of two folios there occur at least thirty various readings from the printed text of good editions, some of them of considerable importance, such as "disciplinam" for "discipulam," "Postumius" for "Publius," "Cellia" for "Cloelia," "servando" for "observanto," etc.

[*See* ILLUSTRATION]

10 10 122 ILLUMINATED MS. Leaf, on vellum (22½*in. by* 15½*in.*), from a large Italian Service-book of the XVth Cent., containing a large initial P painted to an architectural design, with borders of burnished gold, enclosing a miniature depicting Jesus Christ as a semi-nude figure standing on a cloud, holding a gold orb in the left hand XV CENT. Young

9 10 123 ILLUMINATED MS. Leaf, on vellum (22½*in. by* 15½*in.*), from a large Italian Service-book of the XVth Cent., containing in a large initial E painted in brilliant colours a three-quarter length portrait of St. Francis with arms uplifted, borders to the initial of burnished gold and marginal elongations of flowers, decorated with large gilt dots XV CENT. Quaritch

12 124 ILLUMINATED MS. Leaf, on vellum (22½*in. by* 15½*in.*), from a large Italian Service-book of the XVth Cent., containing a large initial M painted in colours and enclosing a finely executed miniature of a Franciscan priest administering a Sacrament to a man kneeling, borders of burnished gold, marginal elongations of conventional floreate scrolls, decorated with gold dots XV CENT. Young

125 ILLUMINATED MS. Leaf, on vellum (22½*in. by* 15½*in.*), from a large Italian Service-book of the XVth Cent., containing a large initial I painted in colours to an architectural pattern with elongations of conventional floreate scroll-work, on either side of the initial is a miniature of a man in a red robe, wearing a turban, shooting an arrow at a hart, all enclosed in borders of burnished gold XV CENT. 9

126 ILLUMINATED MS. Leaf on vellum (22½*in. by* 15½*in.*) from a large Italian Service-book of the XVth Cent., containing a very large initial I painted in brilliant colours to a floreate design, with a cherub appearing in the centre, borders of burnished gold, marginal borders to two sides of text, composed of conventional flowers and fruit in colours, pen-decorated and illuminated with large gilt dots; and another (2) 9

The Property of Coningsby C. Sibthorp, Esq.,

Sudbrooke Holme, Lincoln.

OCTAVO.

127 BIBLIA LATINA VERSIONIS VULGATAE, cum prologis S. Hieronymi et Interpr. Hebr. Nom., et Kalendario, MANUSCRIPT ON VELLUM [FRENCH, XIIIth CENT.] 593 *leaves* (5⅜*in. by* 3¾*in.*), *written on delicate uterine vellum, in very small* gothic *characters, double columns,* 47 *and* 48 *lines to a page, several large ornamental initials (the first historiated) composed of conventional floreate scrolls in rich colours, sometimes with birds or grotesques introduced, hundreds of smaller initials painted in blue or red with elaborate pen-decoration, the Calendar, written in red, blue and gold by a much later hand, has been inserted, brown morocco, blind tooled scroll frames, linings and end leaves of blue watered silk, joints, g. e.* XIII CENT. 120

128 Horæ Beatæ Mariæ Virginis, cum Kalendario, ILLUMINATED MANUSCRIPT ON VELLUM [FRENCH, XVth CENT.] 155 *leaves* (6¼*in. by* 4½*in.*), *written in* gothic *characters,* 16 *long lines to a page, imperfect at beginning, following Calendar,* 4 *historiated initials and a large arched miniature of the Crucifixion, all within full borders composed of natural flowers and fruit, pen-tendrils and gilt ivy leaves, single or double borders to nearly every page, finely executed small square miniature of Christ bearing the Cross, a full Calendar written in red and black, old calf gilt* XV CENT. 50

13 . .

129 Vegetius (Flavius) Epitoma institutorum rei militari, MANUSCRIPT ON VELLUM, XIIIth CENT., 63 *leaves* (8½*in. by* 5¾*in.*) *written in* gothic *characters, 23 long lines to a page, initials painted in red or green, running titles in red, modern brown morocco extra, blind tooled antique style, g. e., by W. Pratt*
XIII CENT.

8 5 .

130 Horæ Beatæ Mariæ Virginis, cum Kalendario, MANUSCRIPT ON VELLUM [FRENCH, XVth CENT.], 107 *leaves* (5*in. by* 3½*in.*), *written in* gothic *characters, 16 long lines to a page, single borders to nearly every page composed of natural flowers and fruit painted in gold and colours, many initials painted in gold on dark red grounds, imperfect at beginning after the Calendar, old calf*
XV CENT.

Last

QUARTO.

470 . .

131 HORÆ BEATÆ MARIÆ VIRGINIS, cum Kalendario, ILLUMINATED MANUSCRIPT ON VELLUM [FRENCH, XVth CENT.], 197 *leaves* (7⅞*in. by* 5⅝*in.*), *written in neat* gothic *characters, 14 long lines to a page, imperfect at end, and apparently wanting 2 ll. at beginning, 14 miniatures, of which 5 are arched, the remainder rectangular, all within full borders composed of delicate foliate scrolls and tendrils with ivy leaves in gold and colours, but in one case the border surrounding the miniature of David praying differs entirely from the others and is composed of conventional floreate interlaced stems in rich colours, with 6 small miniatures of angels playing various musical instruments, all on burnished gold grounds, numerous large and small ornamental initials (two historiated), some with marginal elongations forming single borders, Calendar in red, blue and gold with decorations of ivy leaf pattern, old russia gilt, g. e., some borders cropped a little and some decoration rubbed slightly*
XV CENT.

Quaritch

*** THE MINIATURES AND DECORATION ARE OF VERY FINE EXECUTION. The first 3 miniatures consist of portraits of St. John, St. Luke and St. Mark; the following 8 depict the usual subjects, while the last 3 are of somewhat unusual character and represent: the Blessed Virgin suckling the Holy Child, an Angel playing a lute, in attendance; Jesus Christ seated, displaying His wounds, two Angels hovering above and bearing emblems of the Crucifixion; the Trinity, God the Father enthroned, Jesus Christ on the Cross, the Holy Ghost as a Dove flying between.

[*See* ILLUSTRATION]

310 . .

132 HORÆ BEATÆ MARIÆ VIRGINIS AD USUM ROMANUM, cum Kalendario, ILLUMINATED MANUSCRIPT ON VELLUM [FRENCH, XVth CENT.] 111 *leaves* (8⅛*in. by* 6⅛*in.*), *written in neat lettres bâtardes,*

Spencer

Domine ne in furore
tuo arguas me:
neque in ira tua cor
ripias me.

Doulce dame de misericorde mere de dieu fontaine de tous biens qui portastes ihesuist. ix. mois

LOT 134

LOT 132—*continued.*

24 *long lines to a page,* 31 *large arched miniatures within full borders, and* 7 *small square ones, hundreds of ornamental initial letters painted in burnished bold on pen-decorated grounds of red and blue, a considerable amount of textual decoration is used, Calendar in red, blue and black,* IN CLEAN AND FRESH CONDITION THROUGHOUT, *XVIIth Cent. binding of French crimson morocco gilt, line borders and frames, clasps of pierced silver, g. e.,* IN FINE PRESERVATION

*** The large arched miniatures represent: 1–4 the Evangelists; 5, head portrait of the Blessed Virgin with two Angels holding a crown above her head; 6, the Annunciation; 7, Visitation; 8, Nativity; 9, the Angel and Shepherds; 10, Adoration of the Magi; 11, Presentation in the Temple; 12, Flight into Egypt; 13, Coronation of the Virgin; 14–20, Scenes from the Passion of Jesus Christ; 21, Descent of the Holy Ghost; 22, St. Barbara before two judges; 23, Baptism of St. Lucilla by St. John the Baptist; 24–28, Martyrdoms of different female Saints; 29, King David and Bathsheba; 30, Job on his dung-hill; 31, Descent from the Cross, Mater Dolorosa; 32, St. Michael slaying a devil. The 7 small miniatures represent various Saints. The borders are for the most part composed of conventional floreate scrolls in rich colours with natural flowers and fruit, but in some cases figures of naked boys, monkeys and other animals, grotesques and monsters insects, etc., are introduced. Sometimes the borders are divided into compartments by gold rules or circles. A coat-of-arms—a shield gules, charged with a chevron arg. and 3 estoiles or—occurs frequently.

133 FIORE DI VIRTU. MANUSCRIPT ON VELLUM [ITALIAN, XIVth CENT.], 27 *leaves* (11⅛*in. by* 8⅛*in.*), *begins*: "Incipit lib. flori uirtutu," *and ends* "El fior de vertu che se finisse Ben habia chillece emegio Chile scripse," *written in romano-gothic characters,* 38 *long lines to a page, headlines and running-titles in red, with* 37 *curious oblong and square miniatures painted in somewhat sombre colours on dark grounds within plain borders of red (a few rubbed slightly), at foot of first page is a coat-of-arms emblazoned, with the initials M.R., modern marbled sheep*

XIV CENT.

Edwards 22 10

The Property of the Rev. R. Pulleine,

The Vicarage, Wetherby, Yorks.

OCTAVO.

134 HORAE BEATÆ MARIÆ VIRGINIS, cum Kalendario, ILLUMINATED MANUSCRIPT ON VELLUM [FRENCH, XVth CENT.] 190 *leaves* (6¼*in. by* 4¼*in.*), *written in neat* gothic *characters,* 15 *long lines*

Quaritch 1950

LOT 134—*continued.*

to a page, with 19 *large arched miniatures within full borders, Calendar written in red, blue and bold, also within full borders, containing small miniatures of the Zodiacal signs and Occupations of the Months, numerous small initials, some containing initials F. M. and F. C., one a crowned shield azure, three fleurs-de-lis or, over all a label of three points argent (the arms of the ducs d'Orléans), painted in burnished gold or blue, with elaborate pen-decoration of minute patterns, considerable textual ornament composed of ornamental flourishes in red, blue and gold exquisitely drawn, the border on first page is rubbed slightly, otherwise the condition is excellent throughout, old russia gilt, scroll borders* XV CENT. *c.* 1450–70

*** A REMARKABLY FINE EXAMPLE OF THE BEST STYLE OF THE FRENCH ILLUMINATOR AND MINIATURIST'S ART OF THE FIFTEENTH CENTURY, IN ALMOST PERFECT PRESERVATION. The borders are executed in the typical French style, and for the most part are composed of conventional floreate scrolls and ornaments, with natural flowers and fruit, insects, grotesque and natural birds and animals, angels and figures of men and women freely introduced; in some of the borders the device "En ioye la mis" is introduced; but the two final borders are in an entirely different style, and are composed of, 1, three-quarter-length figures of Angels playing different musical instruments on a ground of rich blue powdered with gold stars; 2, half-length figures of angels holding conventional flowers, also on a rich blue ground. The fine miniatures represent: 1, St. John; 2, St. Luke; 3, St. Matthew; 4, St. Mark; 5, the Blessed Virgin and Child enthroned; 6, Annunciation; 7, Visitation; 8, Nativity; 9, Angel and Shepherds; 10, Adoration of the Magi; 11, Presentation in the Temple; 12, Flight into Egypt; 13, Coronation of the Virgin; 14, David praying; 15, Crucifixion; 16, Descent of the Holy Ghost; 17, the three living and three dead men; 18, the Virgin and Child enthroned, with three Angels in attendance, and kneeling figure of a man in a fur-trimmed robe; 19, St. Radegund of Poitiers, a crowned and hooded female figure seated under a canopy and holding on her lap an open book, clothed in a black robe and undergarment of blue, ornamented with gilt fleurs-de-lis, before her is the kneeling figure of the same man as depicted in the previous miniature—probably a portrait of the person for whom the volume was executed.

[*See* ILLUSTRATION]

420 Quaritch

135 MISSALE ROMANUM, cum Kalendario, ILLUMINATED MANUSCRIPT ON VELLUM [ITALIAN, XVIIth CENT.], *a portion of a missal consisting of* 61 *leaves* (5¼*in. by* 3⅜*in.*), *of these* 38 *ll. have delicately cut borders imitating lace, written in very small roman characters,* 30 *long lines to a full page, with* 14 *small miniatures*

LOT 137.

LOT 135—*continued.*

(2⅜*in. by* 2 3/16*in.*) *of the Annunciation, Visitation, Nativity, etc., and allegorical subjects, painted in gold and colours, and a slightly larger painting of the Day of Judgment;* 46 *full borders,* 120 *tiny miniatures occur in the lace edgings. Calendar written in red and black, with* 24 *small miniatures depicting the Zodiacal Signs and Occupations of the Month, old russia gilt, scroll borders* XVII CENT.

*** THE MINIATURES AND DECORATION THROUGHOUT ARE PARTICULARLY WELL EXECUTED. Various designs are used for the borders; some are composed of landscape scenes with figures and buildings; others consist of jewels of various colours on dark grounds; a few borders imitate marble; two fine borders are divided into 8 compartments respectively, each containing a tiny painting illustrating a scene from the Life of Christ. The use of the lace edgings is very unusual, especially with vellum. The initials M.R. occur frequently throughout the volume.

136 HORÆ BEATÆ MARIÆ VIRGINIS, cum Kalendario, ILLUMINATED MANUSCRIPT ON VELLUM [FRENCH, XVth CENT.], 145 *leaves* (5⅜*in. by* 3 9/16*in.*), *written in neat lettres bâtardes,* 17 *long lines to a page, with* 10 *full-page miniatures* (*about* 4¾*in. by* 3½*in.*), *within borders of dull gold, depicting the usual subjects, very finely executed in brilliant colours heightened with gold, at the commencement of the volume appear* 4 *small square miniatures of the Evangelists, numerous small initial letters painted in gold on red or blue grounds, considerable textual ornament, apparently from the Diocese of Le Mans, old crimson morocco gilt, joints cracked* XV CENT. 390

Quaritch

The Property of a Gentleman.

FOLIO.

137 TOISON D'OR, ORDRE DE LA. ILLUMINATED MANUSCRIPT ON VELLUM [FLEMISH, XV–XVIth CENT.] *begins*: La premiere creation et institution de lordre de la thoison dor en la ville de bruges. Le xe Jour de Janvier Mille iiii et xxix. Furent de nommez par treshault . . . prince Monsr. le duc phelippe," 66 *leaves of stout vellum, written in bold lettres bâtardes,* 22 *long lines to a full page, with* 4 *large coats-of-arms of the Dukes of Burgundy, emblazoned, within gilt borders, and* 228 *smaller coats of the Chevaliers of the Order, all finely emblazoned upon grounds of different colours within gilt borders; in addition there are* 3 *very finely executed portraits, measuring* 6¼*in. by* 4½*in., of Charles the Bold* [*see* ILLUSTRATION], *Maximilian I and Philip* 800

do

LOT 137—*continued.*

the Handsome painted in colours, each wearing the gold collar of the Order, on a rich blue ground, within gilt borders; also 8 *large ornamental initial letters, painted in rustic style on coloured grounds, that on the first page being entwined with a scroll bearing the words "Vive lordre," XVIIIth Cent., binding of crimson morocco gilt, broad scroll borders, g. e. with two leaves of vellum containing a description of the MS. and of its provenance, specially and very neatly written by S. Browne in* 1773, *whose A. L. s. is inserted, bookplates of James Norris (the owner in* 1773) *and of Willam Norris; formerly in the possession of J. J. Chifflet, Sir Henry St. George, Peter Le Neve, Norrey King at Arms, and Thos. Martin, the Antiquarian.*

XV–XVI CENT.

*** THIS VOLUME WAS EXHIBITED AT THE EXPOSITION DE L'ORDRE DE LA TOISON D'OR, AT BRUGES, IN 1907. The three portraits of the Dukes of Burgundy are executed in the best style of Flemish art. That of Charles the Bold was admittedly the finest portrait of him in the Exhibition; it is referred to by R. P. van den Gheyn, S.J., Curator of the Royal Library at Brussels, in an article which appeared in the Annales de l'Académie Royale d'Archéologie de Belgique, Vol. 59, 1907, p. 279. This miniature (which has been reproduced in Les chefs d'œuvre de l'Exposition de la Toison d'Or, and in Baron H. Kervin de Lessenhove's La Toison d'Or, 1907) has, he points out, an astonishing resemblance to the magnificent portrait of Charles the Bold contained in a book of the Ordinances of the Golden Fleece at Vienna (Imperial Library, No. 2606, reproduced in the Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses, Vol. V, 1887, p. 266). The Vienna portrait is attributed to the celebrated miniaturist Simon Benninck, who is known to have executed portraits and armorial bearings for collections of the Statutes of the Golden Fleece. The Jahrbuch also reproduces portraits of Maximilian I and Philip the Handsome from the Vienna manuscript, and these too closely resemble the miniatures in the present manuscript.

Charles the Bold has a peculiar interest for English bibliophiles as the husband of Margaret of York, the patroness of Caxton.

[*See* ILLUSTRATION]

£8660. 18. 6. Total

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